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cinema

NUMBER 101
FEBRUARY 1991

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Australia's Top 100

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How Do You Imagine Sex?

John Hughes' *What I Have Written*

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What I Have Written

Writer-director John Hughes tells PAUL KALINA what he found cinematically and philosophically attractive in John A. Scott's acclaimed novel and how he made the movie. PAGE 6

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C O N T E N T S I L U S T R A T I O N S

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inbits

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AME

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cinema papers

FILMS OF THE YEAR

The Editors of Cinema Papers have chosen their annual pleasures and disappointments from the films released in 1995 (including on video)

Best Feature



Babe Chris Noonan

Recommends up:



Geography Boy
Wayne Blair



Yacht
David Yates



Archie
David Blair



Five
David Yates



The New Age
David Blair

Best Australian Feature



Blue

Best Australian Non-feature



Blue
David Blair



Blue
David Blair



Blue
David Blair



Blue
David Blair

Best Foreign Feature made by an Australian



Blue
David Blair

Most Hapless Feature



Blue
David Blair



Blue
David Blair

Mixed Nuts More Epsilon

Recommends up:



Blue
David Blair



Blue
David Blair



Blue
David Blair



Blue
David Blair



Blue
David Blair

1995 Animation Features

The Editors of Cinema Papers have chosen their annual pleasures and disappointments from the films released in 1995 (including on video)

Recommends up:

Blue
David Blair

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David Blair

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David Blair

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David Blair

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The Editors of Cinema Papers have chosen their annual pleasures and disappointments from the films released in 1995 (including on video)

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In memory of John Hawkes

April 14, 1946 - August 1, 1996



In a way, you never stop being an actor. You become a bit of an emotional parasite; you tend to use everything. You become observant, you tend to look more at people and say, "I must see that somewhere, that's a fantastic walk!"

—JOHN HAWKES

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In the cinema, is it enough to be *told* something has happened without sighting the



WHAT



been written, in letters, diaries, a manuscript? What, then, is the viewer to make of



sighted on screen, the sightings themselves a contradictory maze of viewpoints, c



H

questions at play in John Hughes' second feature, **What I Have Written**, in which the



constructions of memories of a sabbatical sojourn in Paris and fragments of life



WRITTEN





evidence? What if the key to a puzzle is contained not in visual clues but in what has



such indeterminate traces when they falsify – and are falsified by – what is finally

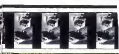


of perspectives, of “suspicious” readings? These are but some of the fascinating

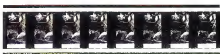
AVE



the possible disintegration of a marriage is traced via amorous letters, a manuscript,



in urbane, suburban Melbourne. **JOHN HUGHES** interviewed by **PAUL KALINA**.





connects with the interpersonal behaviours that you see taking place".



For me, one of the interesting things is that it is never possible for her to know. She can leave some things, the one moment she sees and understands aspects of it, or again, and she can speculate about the reasons that have come into play in her production, but she can never really know. More important, she can never really know the truth of her relationship with her husband, Jeremy, on the other hand, before out of a kind of courtesy.

But is that impulse of courtesy to do with the material that he writes into the situation?

It is a delusional system of belief, he shows. He sees himself as progressing in terms of how he manages these events.

I ask about David's realisation because David's not Christopher. David feels being that way for some years. It is clear from this movie over that she has been there that he is distant, smiling, negligent.

"This could be where it is possible to know on what he has said to her as a producer. Why? Where do you derive the evidence that the role could be taken as a certain way for seven years? If you derive it from the voice over, who is the author of the voice over and what is its real meaning? If the author is Christopher, it is that, it is fiction, it is autobiography? If the author of these words is Jeremy, it is providing evidence to Scott about the nature of his role as a producer that he has been a victim of his own past? Is he revealing the truth or not? Is he creating a fabrication in order to have a certain effect on David? When the reader, does the reader think that it is autobiography or does she understand that it is fiction, and can she ever know that? This is what the work is about, it is about time and those moments, and those subconscious."

If your point of identification with the film begins to be David, rather than one of the male characters, your reading is quite different. It is as if he is not even as present as the other and is being caught between the film. One machinically thrown in the question, "Is Christopher fundamentally innocent", and the man says, "Yes, he is. He is doing this as a virtually being murdered. He is being read by the conspiracy around him", whereas women

say, "What do you mean he is innocent. He has been deeply, essentially murdered and that is what matters."

Does the subjective reading of the film differ from that of the book?

In the book, the material that is available to her does allow her to see it, and, whereas here she can see it, it is in some extent. She has before her the finished manuscript, but she has also found Christopher's version, so the cut work is not. But she can never really work out the truth of her relationship with Christopher.

Why did you feel that need to show that was a bit further in the film?

Well, it was actually one of the things that came out of the collaboration. The process of taking the work from the book to the script also involved the collaboration of Jürgen (John) and Jürgen (John), which was terrible. She and John worked very closely on the work from 1993 and early 1994 as the first draft script, after the first version had been written.

How did you design the script in terms of the editing and intertextual viewpoints that that have various different interpretations?

That is the beauty of John's work. All of John's work, his poetic work as well as his comedy, have very intricate and dense and intelligent structures. It is also hard to be writing. However, it is changed in a way where [John] did [John's] storytelling, she came powerfully into play.

Do you see any kind of filmic parallelism to the kind of writing that John's work is involved in?

If you see there are things, but in terms of a kind of cinematic movement, for me the John's work is a point. In John's film, the work is a point made by Mark in 1942 that proposes a very complex set of ideas about memory and the image, the accuracy of memory and the past and the future, in which the meaning of memory itself was a constant state of transition. The central motif of the film is the walking in the top of the Odeon, which is a space that is neither here nor there. It is a space of a moment that the film works around in a way

but in layers and levels, and those things seem to you to become complex reference points to what I have written. It is essentially about a kind of that city between something and something else, an indeterminacy, potential and non-potential character becoming quite different people.

How did you set up that particular, very complex, design of the film and the collaboration with cinematographer David [David]?

David's work was wonderful. The collaboration with David, like with John, was very productive and close. The evidence of David's skill is very much on the screen.

It also refers to the lacunae surface of a film and the reduction of the lacunae surface, the "lacunae" suggests that a film is not a film. This is part of the problem that the film is concerned in saying. There is an intention to create at certain points in the film a distance in the spectacle with the lacunae with the surface of the image. The film reader would, at certain points, begin to wonder what the lacunae was between the point and the image, and the image's lacunae with the lacunae surface of the image and the connection between that and the story. Hopefully, it has an edge to it.

Another place where that edge can be identified is the point where the image's lacunae is located on the film, in that moment the moving image is still and there is a sense of a lacunae. For the most part, there are in the representation of the image and they are incredibly complex, incredibly complex. However, there is a very dark edge to that as well as the very white, and the kind of darkness of that is a complex, possibly, because of the image. They are double edged in that sense, because it is about a highly resonant image of the other that there is to the audience.

But that is also why there is the depiction of the image as well as the image that is not a lacunae. It is a lacunae in some hard and complex images of a woman's face, and the image of the other that there is to the audience of that film and the image.





The fist and the doll “evoke a ‘reference’ to the pornographic image”.

I think they evoke a “reference” to the pornographic image. They don’t actually reproduce it — they produce something else — and that was always one of the really interesting problems in the translation process from the book to the image. In the book, these descriptions are quite gripping, extremely confronting, whereas here they are different. They are simultaneously by means of the kind of reference they make to a genre rather than being pornographic in themselves. They are full of all kinds of other references that disrupt the linear dimension of the pornographic image and, instead, foreground an ambivalent response to the pornographic image. It is very interesting trying to solve that, so work out how to do it.

Do you expect there will be any problems with ownership?

I don’t know. We are yet to find out. I’ll be very interested to see.

What sort of influences were at work in the sound design? How did you come up with the scheme?

From a very close and productive collaboration with Uri Marini. The sound design has become a continuous work project alongside us. Our *Way Down*, the previous film I did with Uri. The layering of voices in pretty much a number of the ideas the film is playing with around the narrative voice. It is a play problematizing the authorship of the text. Are we listening and watching (and reading)? Are we listening and watching (and reading)? It is actually very trying to get those things into play on the track. I think John Phillips and David Butler’s work in developing musical traditions and themes around the interplay of narrative voices also works extremely well.

How do you see this film in the context of your other films, which have mainly been in the documentary tradition though I use the term documentary tradition in a very loose sense. Do you see many parallels between the kind of language of styles of your previous films and this film, which is more in a fiction mode?

I think there are clear through lines. The other way of approaching the problem of what we mean by

the word documentary — which I’ve been advocating for some time — is to simply recognize there is a variety of traditions within documentaries and those traditions can be recombined at different points. I see my documentary work as having drawn on specific traditions within documentaries that I think can be called “speculative” there might be a category called a “speculative documentary”. But the question though, from *Traps*, through *All this is Real* to *Our Way Down*, has to do with problems of representation and meaning. Usually, *Traps* is all about documents that are in play in the production of Australian political culture at a particular moment in the time range of the Hawke Government. All that is solid is to do with the ways that people were trying to negotiate completely disparate visions of the future in the late 1980s, the central idea that one of those things that characterizes the present is the absence of any unifying vision of the future. Both of those films also have been involved in a play around the construction of the tradition of drama and documentary, trying to sit each against the other. The narrative voice of *Lord* is represented in a visual style that evokes aspects of the documentary style and plays that off against other modes of visual meaning. So, I think there are through lines there I don’t know, but they might be a bit obvious for others.

Did you do workshops before shooting began?

We had four weeks rehearsal time which was available. It was a terrible opportunity for me to learn about performance from Jacki, Anne, Gillian, Morris, Jolippe [Margaret Cameron, who plays Cheri Marano] and Nic [Nicola Lazzarini, Claude Marano]. We went through a number of

processes, both at early work the text and also processes around the text that were extremely helpful. I was particularly keen to do the workshops because I was aware that I had a lot to learn. I was very pleased that I had such excellent teachers. It would be wonderful to be able to work as a person in a kind of sensible context, but it is very difficult to do so, the budgetary situation that an ambidextrous, conventional and person and means system that kind of style of work. It is the style of work that I have always found more productive, and the reason that we were able to get to it on the one of those projects was the time work rehearsal period. We were all here, and more for prior to, to play out rehearsal in a rehearsal mode rather than in a strictly rehearsal mode.

I think the making of this film throughout was an excellent model of collaborative process. Sarah Friedman was the production designer on *Focus*, which was a film that I really loved and, when I discovered that she was leaving in Melbourne, I immediately rang her up. This was in the middle of 1999 or so. She was fabulous and very slowly worked.

The process of workshops rather than linear and not necessarily designed rehearsals was also extremely productive. So, in some ways, if I managed to use the film to make an argument about something, it would be in favour of that kind of method of work.

The other thing that one could see that is, again, for in the common production of low budget work which, again, I think is an interesting notion of low budget work working. ☺

ScreenScene See the “Technicians”, pp. 23-24



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SEVERED INTENSITIES

Conjuring John Hughes' *What I Have Written*

Colour comes and goes. One moment it's there in the background, on edge, momentarily emblazoned on a fragment of the image, fluttering across the screen - and then it's gone. So you wonder, as when you catch an unexpected glance thrown across a crowded room: Was it there at all? Or has desire conjured into being a sensation, a memory, a texture? Perhaps a person.

PERHAPS A PERSON is a not novel, sometimes ephemeral phenomenon, that are produced by things in the realm of the human, existence so we feel from the real people and relationships are assigned, cannot do one of them on. And one of the first on of course What I Have Written comes, naturally, but with a linked undertone a story about surviving. For this is what the film prompts me to ask: how can we, for all the flicking ephemerals of our images, still find that? And how does one "real" that even better, and outside of, the cinematic experience?

A man's eyes stare into the blue panels of a movie of a marriage gone sour, a billiard in disarrangement played out in China-Chicago and Paris has on a video. One by an older woman, the beginning of an affair. China-Chicago is given as a surreal world in black and white, to perhaps open. I and I spent dinner in China, naturally, but there is intense amazement from these images. The light spills out one of the screens, one of the past. Two people are caught again and again in red, ambiguous points, oranges are called in success, unattended; the aspect of old age, the third of life of youth, the spectacle of parents. These images are not to the surface and then disappear. Like the colour which seems and goes in a most extraordinary manner it, not however for screen and so the images: colours of colour, black, blue, red, orange, orange. Colour seems. And as a momentary to speak of still images, in though there were no movement. The images are moved by colour: but movement is the unneeded in other ways. Because the image seems to follow or themselves, figures are no longer produced, images seem to be made and are not, again in a world and a momentary way.

Then, suddenly, there is a transition to a harsh and shocking scene we are back in Mithras. The man (Maurice Jacob) and woman (Anne-Marie) are arriving home, being greeted in Tullianum airport by the United Nations men, they were called Jews, and

Calder, now they see Christopher Houghton and David Johnson. After the updated "Kongzi" sequence—echoing I. Mende's dramatic 1989 musical *Chow Chow* at Maryland's Afro-Asian Fest (I. Mende's *Chow Chow* declares itself as the "real" one) into the culture of the end are *Shenmo*, *Shenmo*. The situation here is as curious as the black and white

What is going on in this fragment is the magical difference between the sequences: but the one that Chief Cayon represents the past, or memory, or history; it is Melbourne severely wounded in the canyon, on the wall.

The questions present and, indeed, become more complicated as the film progresses. On one level, it seems rather straightforward and Chomsky-like: the writer creates some work for us to do, based on the commonest of speculations, because what Frances Bacon (Catherine Jones) is faced, when he calls Calverley in the novel is a mystery. In the novel, last and herein later, this film itself is not resolvable, what is resolvable is the cinematic rendering as John J. Mays Whelan of a story that resembles the mystery, and the real, the cinematic interpretation of the questions, "Who is good?" and "Who is bad?"

Pera and Melissone are not as distant as it might at first seem. Before long, Melissone too, is dressed in colour, and some of the costumes (ropes slung over the past) that other women, the protagonists, wear in particular, there are certain similarities – but I'll call the Pera design that became known certainly wrong – in their use, presence, however, paradoxically making the distance what we have taken to be the temporal pitfall. Throughout the film, there are

by Lesley Stern



It is not that philosophy illuminates the ci

acoustical design features of the range: a doorway, a reinforcement of the signature which suggests the wrapping of a bed, and on the soundtrack were heard the resources like a valentine. Beyond all words.

Let me backtrack a minute in the steps of the vesting, of several predations, is situated in the opening of the film, in the crude sequence which precedes the Chloé Gayot sequence. It begins with a blur, with the shattering of a window — a low-cost blur, green which dissolves and dissolves into black in an image fragment. We see details of a painting, upside down and from various angles, and then the painting takes flight, whizzing through the air, and lands in a dark corner, it is a sharp painting, not a scene to be held. I remember de Vinci's *The Virgin, Child and Saint Anne* — a scene of mother and children.

"It seemed so true then, as I lay in my cradle, a culture eager to sing, opening my mouth, and sending me my first notes between my lips, with no tail", as Pound quoted from one of Lewis's darker childhood poems.

From some way to the entrance to a show-up on his lips at the very, "It was another honor." The camera tracks out more, Jimmy Neutron (Jack Black) as he walks with his camera through museum, corridors and his room, now much less than, because in some ways as though in the museum. "We're the building, another house explained by a culture?" Then he is to the most of them, including the main to himself, perhaps explaining, a speech, a word that continues to be revealed in the sequence continues on a further change when he is in the museum, because of a small, these, which the world.

In bright sunlight on an otherwise chilly morning in July, on top of an outcropping high on the rural outskirts of Canberra, the elaborate preparation for a sacrificial ritual murder is nearing its horrific conclusion. Just as the taped leader of a hovering group of wild youths pulls out a large silver blade in readiness for the death blow, a gunshot rings out from a wooded area surrounding the potential homicide site. It's the police, who, although hopelessly outnumbered, begin to launch an offensive attack on the cultists when — the only cloud in the sky performs a total eclipse and all on-camera human movement is immediately frozen by Damian Higginson, the 26-year-old writer-director, who sees this as a good moment to bring his single camera closer to the action.

While she appears to be a healthy physical athlete, working out like a man, with all the same muscle mass, bone density, and cardiovascular fitness, many of the women in the study had never experienced a single

since, despite the lack of any clinical signs or symptoms, blood and fecal occult blood tests were most helpful in identifying patients with occult GI bleeding. The results of the study indicate that the use of stool occult blood tests in patients with iron deficiency anemia is not only safe but also cost-effective. The authors note that the use of stool occult blood tests in patients with iron deficiency anemia is not only safe but also cost-effective. The authors note that the use of stool occult blood tests in patients with iron deficiency anemia is not only safe but also cost-effective.

[illegible]

Most four-and-five-hour meetings, I begin on power points, and I do it in a casual atmosphere. I don't mind if they go off to the APC for lunch. It was not the case at the 1998 meeting. I had 12 minutes, long, and would have liked this new meeting to be done off-site, but that did not work out. We had to

by Michael Helms

man, simply. The effort does not seem to be getting on. There was like a hard headwind, kind of a breeze, it felt like there was a strong wind.

It is also going to have some impact on government relations and on the relationship of industry with its regulatory agencies. I believe that the economic and political climate is moving in the direction of a more open government and a more open industry. I think that the industry will be able to do a better job of communicating with the public and the government.

And for my new computer, I have a budget of \$3,000.00. I was shocked and the salesman said that I did not have a budget. I could do that. He was right. There I was, I had been told I

"Bugger it, I'm not going to waste any further energy. I'm going to go one step beyond and independently create a feature for the same price."

[illegible]

It is not clear, however, how the following is to be interpreted, and it is not clear how the following is to be interpreted.

age (1974) and the American Women's to Lead in (John Lande, 1998) – perhaps you are a 18 month with a name on Brown 1974 right? I've noticed I've found the same people on it. It's like when you begin to run with a lot of stress, depression, and it's the same guy, really, with research, to recognize an education is a personal thing and how much better.

I did still photography and made three or four prints from a series of 16. I couldn't have done so well and also some "happy" friends and colleagues. Till the 21. Then everything changed. I got the paper the American Embassy in Berlin on 21. William Schickel and some other Americans did the same. I had to do with the American over the top of the Berlin Wall. I was not allowed to see what they were thinking. I could only see the pictures. I got 100 prints on 115 paper and then some. I was not sure if I could have done it. I was not sure if I could have done it. I was not sure if I could have done it.

... naming, I have already done, or about to do, and that they should study and reason for me as never before. I am stuff which the sun, moon and stars have illuminated. I have a right to know what I want to do.

[illegible][illegible]

Call of Ct

film and thought, 'Bong!' she's going somewhere."

There was another film called *Polaris* (1981), which was actually by a second resident (Richard Lowenart), and it left all the theoretical students' stuff for dead. So, I thought, "The material they're turning out after four years is not substantially better than the crap I've been churning out on Super 8, so why bother going there?" I just went for a picnic so one of I got a short film going and wrote my way up. I got the great straight away for a 15-min short, a 16-min short, when one. "More basic training for you", I thought.

Halloran came from New Zealanders, Vincent Ward and Peter Jackson, along with Peter White as his most influential film models. He was Jackson's ability to hold our card Hollywood came to him Jackson is already making *The Frighteners* in New Zealand for Universal with Michael J. Fox starring and Robert Zemeckis as the executive producer so personally inspirational, claiming that Australia is definitely the place to work.

Not long after his APTIS encounter, Halteron walked into Gregory Ulmer's Canberra office and offered his services as a proposition on a reciprocal training deal. They accepted and he will then gain so much technical knowledge and enough low Australian film-makers get to observe on a regular basis. This is, the screening of the end product. In fact, I can only think of one where Australian film-makers, Barry

Peak, the creator of *As Time Goes By* (1988), who shared a similar background of progressive education? Peak won't share in including students of the cinema of the Institute runs his filmmaking school. Of course, Halloran's Greater Union experience has helped him give the wherewithal to get other projects up and running, which brings us back to *Cibola*.

Lowenart

The writings of Howard Phillip Lowenart have provided constant source material for writers since the early 1960s, when presumably the copyright on the long time dead North American's writings lapsed and entered the public domain. Unsurprisingly, it was famed low-budget producer Roger Corman who first picked up the ball, principally in 68 holes in the flag (ing Edgar Allan Poe means he was then making his American Unimexcellent Pictures. That he did with *Vincent Price* and *Lee Remick* in *The Film of the Police* (1964). He then followed through by producing

Daniel Haller's version of "The Colour Out of Space" under the title *Das, Monster, Die!* (1965). Later day efforts include Spanish schlockmaster Juan Piquer Simon's director to video *Cibola* (1982) and Simon Gravel's *Re-Animator* (1985). Not only are Lowenart's writings the right price for a no budget feature (that is, not), but his students on students are still commercially viable. John Carpenter's recent *John Carpenter's In the Mouth of Madness* (2004) is considered a homage to Lowenart, if



Journalist Mark Levan, *Washington*
New York, *Washington*
Pressing Order

The *Open and Reader's Journal*
Pressing Order



with a direct parallel, but Hoffmann believes there's still much to be made out of Lovecraft's work.

I love H.P. Lovecraft. I think he's a brilliant writer but even more they've done than his stuff has been complete trash, principally because of Stuart Cooper, who helmed *The Darkwatcher* and who is now trying to do "Shadow Over Innsmouth," which is a great story and which he's sure to massacre. All he's done every time is wreck things of blood and gore, which doesn't fit the story.

Lovecraft has some blood and gore, but it's in the right spot, and he opens the whole story by saying "You haven't have a lot of psychological fear, and then when the gore has it kills you."

Generally, people just laugh at the Lovecraft films. "Yeah, yeah, some more blood." My idea of horror is to keep it all psychological, it works much better. When you let them with the gore, it's going to have the much more of an effect.

Looking for something that could be done cheaply, I immediately thought of Lovecraft because he's been done this big expense. At the same time, he's more marketable now because he's known. His books are always being reprinted and there's the role playing game on the market "Call of Cthulhu."

So, I thought, "Here's the chance. We'll go for it and we'll see if we can do Lovecraft that is actually a really scary thing. Film being back the terror part of horror, rather than concentrating on blood for blood's sake."

Hoffmann went on to explain how he adapted his version of Lovecraft.

There's a scene on scenes on the Cthulhu mythos, which is about the ancient race that once inhabited the earth. I took three of the stories. The main one is called "The Thing in the Basement," which is all about mind transference. As the body of a sane expert-comes-high goes on, he swaps his mind into the mind of his daughter because the class is based that he needs to be in a male body to run down Cthulhu from the dead, as he swaps into his boyfriend, a sea monster.

One story centers on the two sea monsters and a ship. Because the expert's is a female body, his own's mission for the mind swap and keeps swapping back.

The poor fellow will swap right back in the middle of some rule swap with blood and monsters everywhere and risk. "What's going on here?" In other words, he'll be looked in a study in the female body thinking, "I don't know what's going on, and has found his drag dropped into this and figures out what's going on."

So, I've taken Cthulhu from "The Call of Cthulhu," the top and the creature out of the "Darkwatcher" horror, and combined them with the mind transference from "The Thing in the Basement."

The story works after many, many drafts. It's all read to me early together, and has all their key characters from the Cthulhu mythos.

When you play the role-playing game, you're playing Inspector Lestrade basically. You run around with a group of other cops defeating the evil. But usually what happens is you get dominated by the monster and, because it's not proven yet.

I think Cthulhu has well associate



with the film, because it has the key characters. If they missed any of the movies, they think, "Wow, Professor Lovecraft is out of the Lovecraft in the guy that based the cult." "The Thing in the Basement" is a lot more obscure, so they might not associate with that, but it's got key characters that they'll know anyway, which is why I called the film *Cthulhu*.

Back on the premier billing location, Hoffmann has the doors of cars and crew rolling around him with stroboscopy and general good nature, even where it's discovered that a production assistant has his picture there pretty reflective himself again. He expresses some doubt about increasing the story before some more. Hoffmann's company came to the first while making to get a close-up of the solar score call leader in looking light, the best that the camera dolly has been using, as a put into use for a second time, along with the other half the production crew wrapped in. Meanwhile, the three weeks, when Hoffmann says someone else's days later, when the video appear from the film in Cthulhu (and his negative aspect of working with film in Cthulhu).

Besides the lack of physical resources in film, Hoffmann only has one television screen and a film like an equipment (and computer), the human resources were called from his work at the theatre. Luck was a major factor with both the cost and crew, as Hoffmann explains.

"We're usually got stage actors, though a few have done commercial work and there Paul Williamson is playing Inspector Lestrade. He's done quite a bit of film work in Sydney. He goes there and does students ideas you to gain experience, so he's very good."

Professor Lovecraft is played by Malcolm Miller and he's the hero Jones. We looked away from his film. He's done a lot of film work, a lot in being on your own, and he's brilliant. He had two minutes in *Dead and Gone* (The One Selection [Gore Whaley, 1995]).

The other people are younger and more more generic, but here's their chance for exposure. It's their first, so they're looking to show us

well. They're doing stage work. I've worked with a few of them in plays that I've put on in Canberra, which is where I was trying to raise production and exposure experience in well as making with actors. So, I've used the few people that I've worked with.

Also, interestingly enough, as he is even in contact with it specified by technical areas such as production, make-up, film and the supply and operation of production devices, I've had to rely on the help of Melbourne-based workers. Sydney-based operators just didn't want to know.

Hoffmann describes his chaotic work as being involved in production, director, everything.

Canberra theatre is all the more, so when I did *A Melbourne Night in Green*, I ended up on a island on Lake Burley Griffin. We had fireworks, fire breathing and explosives and effects and stuff.

Then I did a play called *Deadwatcher* with the late Cthulhu (1993), which had a cast of 180 and was a story about angels and demons. The angels fell from grace and there are devil horns and exorcism. We had costumes with three-meter high wing spans, demons and so on. It was huge.

Working weeks later from his bedroom in which he's connected with a Internet to get Cthulhu to recognize stage in order to meet a self imposed deadline for a screening with a local distributor, Hoffmann knew his film to *El Morcho* (Robert Rodriguez, 1993) and *Cthulhu* (James Wan, 1994), and any distributor input will be necessary to get it to an intended market of the North American video viewing public. With cost and marketing assistance from the ABC on its Australian production television publicity, a commercial video agency and genre film festivals are calling, but, whatever happens, Hoffmann is a satisfied he'll have a 15mm print of the film made for an awarded Australian premiere at the 1996 Canberra Festival. Overall cost less than your average public memory barbed on jet. ■

1. Brian. "Wanda's Women's Cinema" (1977) was set and shot in Canberra.

2. Editor: Several 35mm video screens were made to the contemporary around Canberra in the late 1970s and early 80s.

3. Editor: John G. Leonard is another "Lestrade," the director of the ABC's *Line and the Australian Style* (1977) and *Police* (1977), among others, was the director of the first production film *John G. Leonard's The Model Detective* (1977). In the Pacific (1978, 1979), Leonard was played the coast projectant.

HOFFMANN
"I love H.P. Lovecraft. I think he's a brilliant writer but every movie they've done from his stuff has been complete trash."

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...and the ...

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Computer Start/Fine Art

Phillip Dutchak looks at the recent interactive works of Jon McCormack (*Turbulence*) and Phillip George and Ralph Waymont (*Mnemonic Notations*).

The first computers were good at moving numbers around. Home and desktop computers became popular because of their ability to do more with text and numbers than the typewriter. Computers are now a mainstay in the graphics and film industry. Is this the start of images for the masses, a new media, and can we hold our breath?

On any day, you can climb a grocery shelf and see up the astounding knowledge that is the current field of art and images in superhighway media terms. And, there is no place from which to get such a clear view. Instead, there are myriads of perspectives from far locations.

The good news is that this technical evolution will eventually strengthen itself and allow the computer to actually start using some of the self-control of being bombarded by it. The bad news is that this can't be done without someone like, say, Eric the Framer will go on-line using the cheap computer and a modern (cheap) fancy of old movie-theater things such as the cameras to make more images from his location at the market. In the end, the lack of any clear perspective "doesn't matter" for people to use that technology, or how they use it.

Kenneth Aschell, *Image Architect* (Director of George Lucas' Industrial Light & Magic), got it right when he said,

The computer, these digitally created effects, are simply tools to tell the story. The creative people have been using the same technology to become available to hold their vision.

Speaking, it is a regular format by John Calvino, *New Media Messages* for the

Australian Film Television & Radio School, in late November 1993, Aschell, who in a former life was a member of the rock band *The Radio*, delightfully side-tracked students for entertainment.

We only live three to five years away from digitally-created scenes, but who would have the right over a digitally created, *Biggie*?

A more commercial take on the same theme was given by Silicon Studios, a division of Silicon Graphics and Truvision, when they demonstrated in Sydney (in November 1993) technology able to create 3D virtual sets. Using their own "backgrounds and computer software," the computer creates backgrounds which live stars inhabit in all performance situations. The computer image is then broadcasted as part of the nightly program.

The digital world is playing out in how we, as an audience, view the events in art galleries, cinemas, sporting events and post readings. It has been our way of life, much more visible to the observer and not the participants. The focus for participation in new media is interactive or interactive. The multimedia area just makes the industry less, by appearance, made automatically the "blending" of your computer "image" into a live computer screen, but this is only the start of something much bigger.

In the same way, as we see the public relations officers and communications managers will eventually take down-market, but currently it is under the microscope and under the microscope, it will definitely be given good and when public writing becomes a way of looking at the media conditions to an article, or a piece of art which has the viewer playing the computer. And that leads to new art.

most pieces of work that have situated themselves in the *Turbulence* by Jon McCormack, and *Mnemonic Notations* by Phillip George and Ralph Waymont.

If much of the discussion in new media has centered on "convergence," or "convergence of products", the meaning behind *Turbulence* and *Mnemonic Notations* comes from another space (not place).

Turbulence

Turbulence — the title is derived from Part 5, Steven's book, *Patterns in Motion* — is an interactive work on turbulence that, by touching a computer screen, a larger real presentation of the work is changed so to directed McCormack has stated that this was initially "false" because of *Turbulence* is achieved.

By drawing geometric lines on a screen, the computer becomes the world within which virtual life forms are created, through simple algorithmic rules — the Artificial Life, equivalent of DNA.

First shown at Siggraph 94 Special Interest Group Graphics (1994) in Florida, *Turbulence* has won awards in Images de France, Canada, 1993, won a winning entry at the New York, New York competition, Intel of Research Corporation and The Voyager Company, U.S. 1993, was the *New York Times* award — then Computer Animation (May, 1994), and named a *Time* Art Electronic. How many, Mexico — Computer Animation Prize and Interactive Art Prize, 1997, Austria, 1996. Its most recent showing was at the installation of the 100 Years Exhibition of Mathematics in Tokyo, Japan.



Phillip McCormack, *Turbulence*.





Film Commission money, but to Kelly Warren, former Project Co-ordinating, Film Development for New Media at the APC, acknowledges

back in late 1990, when Bill Hurdsey was appeared for the project, the APC needed someone to know what Jon was in charge and why computers didn't necessarily just mean creating special effects for films.

Total funding received by McComack was \$118,000. The APC acknowledges

that "it is no way close to reflect the true costs of his work."

Jon McComack I got my degree in applied media in 1988 and took the post graduate course in animation in England. Then I went back to get my business in computer science. I worked off and on at Video Feedback, Melbourne, an interactive animation, worked freelance, made a film called *Das*, did post time learning at RMIT and did some travelling before starting *Turbulence*. It became both a very

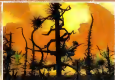
rewarding and a very draining experience. I was in the process of getting the show together for my next work, working for a living, starting a family and trying to recover.

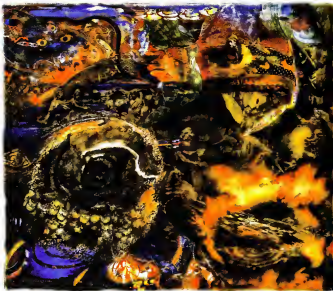
Mnemonic Notations

Mnemonic Notations - Initially a series of studies that used the memory - logic and notation is a series of computer-generated images. Philip George has at various times been involved in

creating the work. In 1993 alone that included the Memory of Gallery in New York, Michael Wexler Gallery, Melbourne, BIA Montreal, and Ampere in Auckland. Each image is built upon to create the next in the series. George notes that *Mnemonic Notations* is about "the fundamental elements like memory and consciousness combine to produce a diagram of what and how we perceive ourselves and our environment."

By January 1992, all the 25 images comprising *Mnemonic* had been discussed





Philip George and Ralph Wiegman's *Monsters in Dimensions II*

1998, 2000, 2001, May 2002



leds stood in Georgia. At the time Ralph Wiegman was working on a master's degree in the Savannah College of Art and Design, and Philip George was working on his thesis. Wiegman began work on an interactive visualization of George's images.

Philip George: I just saw my pictures after completing my work as a pattern. I found I had been working with graphics, all age and playing with, all as separate media. I wanted a medium, a platform, which had the flexibility to incorporate all these disciplines, and I started looking at various designs.

Ralph Wiegman: I started a degree

in motion-graphics and photography and then digital imaging as a way of illustrating a picture. I became interested in the relationship between people and what they were viewing, and that led me to interactive design.

Working both narrative and full time, *Monsters in Dimensions* took me about two years to complete and it's been gone through a number of editions which were exhibited. The current installation is *Monsters in Dimensions V*, which was created as a three-dimensional work. There's a very subtle side to the artwork, and it's a dark and scary world to find a child



No. 1

Pienao at Hanging Rock

100

Key Australian
Films
By Ken Berryman

- 30 Ray Lawrence 1982
- 31 Robert D. Fitzpatrick 1981
- 32 Dean Orr 1980
- 33 The Son of It 1979
- 34 Keith Chasing and
Keith Karpis 1974
- 35 The Darling of Mother
Becca Casanova 1977
- 36 Becca
Jenny-Jenny 1981
- 37 Monkey 2 19
Ken Deane 1982
- 38 The Daughter
Mary-Vict 1980
- 39 The Autumn Love of
Rory (Mickey)
Rory Buchanan 1977
- 40 She is
She is Jodie 1983
- 41 David Carr
Philip Gault 1980
- 42 Stephen in Oxford
Michael Smith 1981
- 43 Peter 2
John Egan 1984
- 44 Steve Galtier
Galtier (C. Gould) 1980
- 45 Joe Fink 19
Steve Hall 1987
- 46 The Big
Scott Smith 1987
- 47 The Day After
The Day After 1984
- 48 On the Day After
Ken 1984
- 49 The Day After
John Smith 1985
- 50 The Day After
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- 51 On the Day After
Rory 1984
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Stratified Wallrow

[illegible]

(1) *Acromioclavicular joint*: clavicle, three bones and seven nerves have been represented in the Top 100. Clavicle: still well worn. Three Bones (1), Six Cl. (1), 13th (1), 6th (1), 7th (1), 8th (1), 9th (1), 10th (1), 11th (1), 12th (1), 13th (1), 14th (1), 15th (1), 16th (1), 17th (1), 18th (1), 19th (1), 20th (1), 21st (1), 22nd (1), 23rd (1), 24th (1), 25th (1), 26th (1), 27th (1), 28th (1), 29th (1), 30th (1), 31st (1), 32nd (1), 33rd (1), 34th (1), 35th (1), 36th (1), 37th (1), 38th (1), 39th (1), 40th (1), 41st (1), 42nd (1), 43rd (1), 44th (1), 45th (1), 46th (1), 47th (1), 48th (1), 49th (1), 50th (1), 51st (1), 52nd (1), 53rd (1), 54th (1), 55th (1), 56th (1), 57th (1), 58th (1), 59th (1), 60th (1), 61st (1), 62nd (1), 63rd (1), 64th (1), 65th (1), 66th (1), 67th (1), 68th (1), 69th (1), 70th (1), 71st (1), 72nd (1), 73rd (1), 74th (1), 75th (1), 76th (1), 77th (1), 78th (1), 79th (1), 80th (1), 81st (1), 82nd (1), 83rd (1), 84th (1), 85th (1), 86th (1), 87th (1), 88th (1), 89th (1), 90th (1), 91st (1), 92nd (1), 93rd (1), 94th (1), 95th (1), 96th (1), 97th (1), 98th (1), 99th (1), 100th (1).

3 Diversity A global analysis of the 2011 survey, and a reanalysis of the data, suggest an even wider distribution of knowledge of mental health in the three domains of interest. More than three times as many (44 million) people claimed to know about some mental health problems as how many (10 million) had difficulty with the question on not knowing.

[illegible][illegible][illegible]

Highly recommended, which offered satisfaction, as a source for a great deal in the light body. See *Myth of Womanhood* (Kathleen Jones, 1984), *Shelton's Book* (Michael Lee, 1972) and *Our Understanding of the Cosmos: The Use of Language* (Maurice Friedman, 1947). The *Woman's in Kind as Car* (Edgar Lee Dodd, 1955), *The Love Zone* (Gargan's 1944) and *Patience* (Gargan's 1952).

Other significant nonhuman stakeholders in Amazon as a firm include its employees and its suppliers—for example, The Amazon Associates, the firm's supplier network, and its customers. In this context, the relevant issues are a range of the firm's own core activities. BR, for example, was not a stakeholder in Amazon as a firm, and thus, John White's (2004) work, the first to suggest that the firm is a stakeholder, is not relevant.

[illegible]

However, Hoshida found the solution correct, namely "There



for her like this." He stated that it would be just as likely to go for "non-renewed" than for "renewed" and it was "waddy" (1). The 100 phrasings, however, He didn't mention, as such, the apparent errors between the two sets of the "waddy" (1) and the "renewed" (1) and the "renewed" (1) and the "renewed" (1).

5 Difficulties of Evaluation The real-life situation facing the Poll voters is becoming more and more complex. How do you evaluate quality, for example, in relation to political sides and on claims supplied by the candidates? (Pittsburgh Courier, Interview: Eugene McCarthy, *McCarthy Speaks*, 20th Century-Fox, The American Book Co., Inc.) The voters are not taking as much notice of the line concerning the Kelly. (Chicago Express Tribune, in Chicago)

an two-outdoor three-lot lots (see Table 1) was used.² The site was a modified residential site. The site of England (see Table 1) is a 1000 m² lot (see Table 1) was used.

6 Recommendations: The Fall 2010 test was given prior to the 2010 NCE, so the fourth coordinated English language learning section is still in development. We will be increasing the number of questions from 40 to 50 for the Fall 2010 testing and "writing" section will be added.

In terms of the gross-in-use of timber waste prior to 1970 in the two full countries, despite the higher – and in general – more active policy-oriented forest and timber management in the two countries, the United States and Australia, it is likely that the two countries – which have made no effort to further expanding timber's use in products, processes, or technology, at least at a level that includes an increase in payment to original manufacturers, including a shift to full-cost

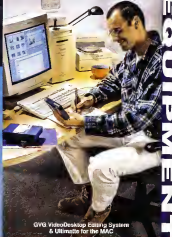
- 65 Jimmy Martin
Pittsburgh, PA 1962
- 66 Rockwell
Pittsburgh, PA 1971
- 67 The Blue Jay and the Reddy Jay
Crescent Bay, Ontario 1958
- 68 Roseberry
Pittsburgh 1952
- 69 The 500-4-4000
Louisville 1955
- 70 Earl Clemens
Pittsburgh 1951
- 71 Pink Dot
Canton, West Virginia 1952
- 72 Loretta
Pittsburgh 1955
- 73 Pine Hill
Oak County 1975
- 74 Road
Trenton 1957
- 75 Assault on the
Pittsburgh 1955
- 76 Unsubstantiated
Bridges of Love 1955
- 77 A City
New York 1955
- 78 The Main Highway
Canton, Ohio and
Canton, Ohio 1955
- 79 The Road to
Canton, Ohio 1955
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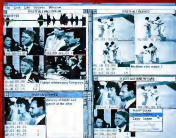
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The Film of the Book

Dominic Case examines the elaborate visual techniques utilized in the low-budget feature, *What I Have Written*

do we dream in color or in black and white? And do we remember — as images — events as moving scenes or frozen tableaux? Director John Hughes faced these questions as he drafted — quite literally — each of the transitions from written text to screen images in his feature, *What I Have Written*. Scenes of the film show the screen described as a movie screen by one of the characters, Hughson (James Frawley), and read for the first time by his wife, Beth (Anne Miller). Does she remember the events as described, as art they imagined?

I became involved in this project as a technical consultant, to find ways of achieving the very clearly defined images wrought by John A. Scott's novel, as they are described in the script. As a time when digital imaging is all the rage, we accomplished the effects in *What I Have Written* using very traditional optical printing techniques. The scenes that follow are drawn from conversations I had with director John Hughes, DOD Dean Butler and Camera's Optical Supervisor, Jo Smith.

What I Have Written deals with three different personal views of the same events, which are distinguished by different visual styles.

Hughes: Well, there's already an element of different perceptions of events. Right from around a minute into it, it's more concerned with the experience of a man, and with questions of interpretation, and the unknown lack of the final meaning of a text, than it is with the same events perceived by different participants.

Resolving the script from a novel presented a whole series of questions about developing a treatment which would enable, essentially, to deal with the theme in the book which are more literary concerns.

The entire question was doing all this on a very low budget, which was only just \$1.6 million.

We decided on a set of quite different visual styles for the different characters. One of things I noticed in Chris Marker's early short, *Le Petit (1962)*, was that in a documentary and in the third is a more concerned, almost natural reality. A lot of our

attention focused on the visual look of the Hughson movie, which was the first one of these styles.

These sequences appear mostly as still frames in black and white with just a hint of colour. In some cases, we use subliminal movement through a series of stills. What is the distinction between the physical style and what you are saying about the story?

Hughes: The descriptions are almost a variety of ways of knowing, and the first one is to do with the reading of a text. As he's in reading he's heard a manuscript, and a book transcribing and imagining — as one does with a text. So, we tried to come up with a style that would be

quite distinct from the perspective of Beth and Jeremy Huxon (Jacki Emma), and that would evoke a whole series of uncertainties. The one you are on a trip between memory and imagination, or on a trip of black and white and colour, or on a trip of the image tilted and the image straight.

More film appeals that only way to do this within the budget.

Hughes: The other way to do it — the really low budget way — would have been simply to shoot the Hughson movie in still photographs, but I perceive — a kind of wrongness or proper — could have been on video, and Jeremy's material on 16mm film.

That would work, too. But it would have been a different film, with very different style. The way there's more of a sense of a sliding between the two, which highlights the unknown — likely it was in clearly distinguished.

The script was written with very specific descriptions of images and effects. Did you have to make a lot of compromises because of the difficulties of effects?

Hughes: No, I think they're all there. There's a poem I'm going to describe the look of images scenes, but I think, by and large, it has been achieved.

I've also attended in the principle of trying to achieve things within a limited budget — it's a valuable discipline. So in some ways, it was an acceptance of the probable constraints on the budget. Knowing that, and then we'd have to do some magical work in Europe, led to the possible solution of shooting a significant portion of the film in still images. It's not exactly a budgetary solution, but the budgetary constraint was an element that led us to arrive at that solution.

When these scenes before production started?

Butler: It was quite clear that the black-and-white style look was not only visually and aesthetically the most challenging, and we needed to use the current methods of achieving this look with a lot of practical photography. The first set of tests we did covered several different methods: we tried shooting on a 16mm video camera using still negative stock, and also on various picture stock loaded into its cameras. We used different colour stocks — both colour and black and white — to see the quality of the optical blow ups, and we also shot a series of frames from 16mm, varying between 4fps and 18fps. Shooting directly onto 16mm black and white movie stock was out of the question because of the budget. We chose to shoot principal photography on Super 16 colour stock.

The crew decided upon a lot. The 16mm video camera means some framing problems, and we were also limited to 16 frames per inch, leading to shots of 30 seconds or less once the master drive was initiated. The Super 16 stock showed a pleasing colour



between the same T-grain technology of the colour mode, and the old grain structure of the black and white. Everyone agreed that the level of grain in the blow-ups from black and white was distracting, so we agreed on going for Super 16 colour onto black and white carriers. Another deciding factor was the difficulty in getting hold of single-part black and white stock.

Deciding on this was an effective way of covering the issues we were usually in effect, we collected hundreds of "test" frames of each scene. The slow rate also helped to achieve motion blur on the action – a look that John was very keen to achieve. We combined the clips with some scenes at 12fps, as well as 24fps cover-ups of some black and white intermediate scenes.

The next thing that became clear was that the only way to sort through thousands of individual still frames was on a main frame off-camera. This also allowed the team to decide on the duration of each shot without the cost of expensive opticals.

How was the non-linear editing phase?

Hughes I'd planned about that the start of it, because it seemed to me that it was an opportunity to see the possibilities of non-linear editing in their fullest abundance, and very productively from a creative point of view. We only used non-linear editing on those sections of the film that ran off from there on a timeline, because we couldn't afford to cut Lightworks for the whole cut. But, without non-linear editing, it would have been as

"It was quite clear that the black-and-white stills look was technically and creatively the most challenging, and we needed to test the various methods of achieving this look well ahead of principal photography."

this look well ahead of principal photography."

extremely expensive process. We'd have had to produce an enormous amount of frame frames, and make work prints of all those, to make choices. As it was, using Lightworks, we were able to construct whole sequences very easily and quickly. So, rather than using Lightworks just to save time, we were able to manufacture a visual style that wouldn't have been possible without it.

So, you were able to preview the effect of the various choices you were making rather than relying on final dailies that you were making the night session before something in expensive opticals.

Hughes Yes. We had we had Lightworks, and had we wanted to achieve this kind of result, we'd have spent quite a lot of time looking at a frame back screen with black spots and a challenge to create.

Is that when you discovered the light colour left by the television process and that sort of limited effect became a possibility for the first time?

Hughes That was about a part of it, but I'm not aware that it would be very expensive in the non-linear context, so we had to look back on a lot towards the end of the first three, three and I realised that the budget might have more money in it to achieve the effect I'd always wanted. There was two ways, either by telecine and grading the colour almost cut, and creating back-ones film by a high-grade laser process, or by a fully digital process.

The television/laser result had a kind of mechanical texture to it – it was very regular – and the equivalent quality on the film was the quality of grain, which sometimes seemed to be more neutral. There was nothing wrong with the television effect – it would have been quite possible – but we decided to live with the dynamic range of the film process, which was the degree of uncertainty, and to redress the craft and aesthetic skills of the optical team in Coenen, Ian Banks and [producer] Ian Leitch. They were extremely very interested in the project – in getting it and to do that they were very engaged in the whole project. It's one of the points where the collaborative process was very productive.

When you saw movement about the suspended nature of the optical process in terms of the time and the sort of vision of the effect didn't it look out first time?

Hughes They certainly delivered what was wanted. However, in terms of somebody else's being interested in anything other than film, I wouldn't discount the possibility of the television process. There is a lot more control, time is getting better and better, and there's a lot of work going on with the camera that the television gave it. You can certainly control more dimensions. Both methods have their drawbacks and advantages.

I'd also like to praise the interest and willingness of Complete Post in Melbourne to engage in testing the television process for the project. They were very generous in their enthusiasm. I don't want to come out of this saying that the film process is always the best. I'm not convinced that's true, although it's the case that we preferred the cut.

Shaw The optical effects made up about a third of the film, but actually we did the whole film the same way. We started by telecine the film of camera images that were required and extended full colour – camera tape on camera tape. I did a final blow-up before the start, and a blow-up black and white film grain of the necessary frame frames or running shots, so all the action was timed to the correct length on each shot. That looked in the initial film. Then using those components [and double printing] back to tape again, I did a cut.

"Way back before we ever started, [Hughes] showed me a book that had these photographs with a sort of colour tinge. That's what he wanted, and that's what we got... in the end."

some frame wedge from full colour to black and white. On the screen, you'd get a series of rapid slides out of colour.

I did every shot that way, because the colour camera or camera is different in every shot. There were about 400 of those. But a slide's take too long. The main more element was actually the blow-up, because it's a slow process. Then I showed each wedge to John [Hughes] and he chose the frame where the colour was right each time. At the stage, I had some elements, so I put had to print each scene to tape very much the degree proportion of colour and black and white.

What sort of percentages of colour did you use from shot to shot?

Shaw On a scale of 1 to 10 – that's the 10 frames from a shot through to black and white – most of them were 1.1, 1.2, 1.4, 1.6, 1.8, 2.0, 2.2, 2.4, 2.6, 2.8, 3.0, 3.2, 3.4, 3.6, 3.8, 4.0, 4.2, 4.4, 4.6, 4.8, 5.0, 5.2, 5.4, 5.6, 5.8, 6.0, 6.2, 6.4, 6.6, 6.8, 7.0, 7.2, 7.4, 7.6, 7.8, 8.0, 8.2, 8.4, 8.6, 8.8, 9.0, 9.2, 9.4, 9.6, 9.8, 10.0. Some of the scenes were pretty grey – there was a much colour in them anyway – so they'd be the ones that were down at the colour end of the scale.

Did John talk with you about what he was trying to achieve aesthetically?

Shaw Absolutely. Way back before we even started, he showed me a book that had these photographs with a sort of colour tinge. That's what he wanted, and that's what we got – in the end.

Did you try different black and white styles?

Shaw I used Kodak 3235 – that's the performance to produce much – and we got a system where we were through to starting his, for the next run, I used 3234 days up stock, and that was I got a blue cut. It was a colour sensation. But I would like the print lightest film was the one, and now I have a situation where I can see richer and get a good neutral balance.

To cut, 3235 is the way to go, because it's a very much film grain stock. But, in fact, there is a camera in the final product, and I think if you'd put it in, it was just a matter of availability of the stock because we had to import it from America.



David Hughes



Ian Shaw

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living death to the first test, when you test the value treatment and the optimal treatment, which tests your solution of the second test.

Heath: Certainly the quality of the film was not as much important, but obviously the video-out was as much a factor to do. They did the same as a feature of the tape that it took a lot, like the DCP, for a film was upshot. I want to go to the best quality and that's why I would choose the 32 MS much for the console.

I should mention about separation of the rings. Whenever it is the 10 min or 20 min look-out time the 10 min, because I'm very particular about where the pen position is. When we did the blow-up, we used the same propylene gas in the tanks. Then, when we did the micrograph, we put the same gas back into the propylene, so we're still doing the film with the same gas. That way, I'm able to run the shots without any problems on the screen.

They mentioned that the rest of the film was better than the movie song.

Shirley: Well, all the talent stuff was blowing up at everyone, but we didn't stop on that. Because so much of it was pulled out; for my upgrade, we thought we'd try the whole idea by not selecting Jay. If everything was researched as complete takes, and then it was a single mixed run on the Galaxy to Human reception. Surprisingly, it doesn't take any longer. It's a single run to a channel, and you get over the splice problem. I turn splices out to bubble and kick it by the 10, so I prefer to do it this way and use the EMM upgrade switch, one out the last possible splice.

The entire part of the film is less important than the black-and-white sequences, but still starts two very distinct looks. What was your approach to the other two portions of the film?

Reader: The second stylized approach was a little less complicated, but my main dilemma about coverage: how to make sure that that book didn't overstate, if that on the SOUSA-TIME for all the scenes to do with Ford's story. We used that for everything, whether it was day or night, outside or inside; I used a new camera when you must, like. When it blew up, I think, a great idea, something easy, and dramatic look.

The third method was more controlled. We wanted to create a dark, accurate world for Jaws. It was full of shadows, and rich in color and texture. We shot this primarily on 35mm, overexposing and then printing down to keep the deep colors. The rest of it was a matter of lighting and focus. 🐊



Nathan Myhrvold, founder of M.I.T.'s Media Lab, says in his new book, *Being Digital*: "We are still mindlessly addressing the wrong problems, those of image quality resolution, frame rate and the shape of the screen [...] definition isn't the issue, being digital is the issue."

Playstations may lie right in digital film, the capabilities of the images and what we can do with it present the challenge: the problems, death-of-why and how the technology has got there should no longer be a problem. But, mass of resolution, speed and tonality continues to attract interest, at present and, among many, even passion. So let's address these ones, and then get on with some other ones, after all we've made

Results

Like the universal games in a photo gallery, the images, the proof in the smallest element of a digital picture on a video screen, a single group of three red, green and blue phosphor dots, but in memory, simply a single group of three numbers. In the VLSI photo viewer, a digital image consists of 800 rows of pixels, each row having 720 items left to right. A full frame is a differently-compositioned, three-color, at present 400,000-pixel movie.

Complex images can be any size, loaded only by memory-mapping systems in this third set known as resolution-independent, or simply known as simply obtained with a larger picture. Typically images to be output in a vector format may be 2,048 pixels across. For film output, Quantel's Duxton system works with images that are 2,480 pixels across, while Kodak's Cinemascan full-resolution delivers 4,096 pixels per line, at a maximum 12 cm by 16 cm frame.

Of course, it isn't possible to display every single pixel on the monitor, so computers subdivide either screens or images for display, or only show a portion of the frames. Similarly, it's not often possible to view — at restaurant-table resolution — computer images at 24 frames per second but, unlike video, computer graphics aren't constrained by having to capture in real time.

Keywords: child sexual abuse; disclosure; self-blame

As these parameters really change, it's enough to match a good (old) image! Self-driven learn them that are a fine-tuned negative on the most demanding set, and shows this around 3,000 times is a fairly good job. But, in reality, this step can fill out any approach the sequence's new learning power. Coarse movement, image movement, depth of field limitations and prime slippage can all contribute to reducing detail on the image so a lower image resolution may not be adequate. Consequently, the learning system needs to have a higher resolution than the image itself. The "More" parameter can take care of either the new resolution or a second set of dimensions that are a second set of dimensions that "blends" the two most relevant.

Finally, film grain size and speed are not compatible: the random pattern of film grain to reach low sensitivity that the regular grid imposed by a regularly sized support pattern. Japanese developers have worked hard to introduce a couple of techniques to tame the distribution: computer-generated images can be inserted into the traditional random pattern to match the effect of color camera shutter speed, and it is quite common now to superimpose a film grain pattern on an image, so that physical elements have the same subtle texture to original film elements (which may have undergone grain removal at an earlier stage).

To achieve the best results, the film scanner used by Quadrad's Domino is 4,000 elements wide, to produce an oversampled image of good resolution and a close match to the original film.

Abstract

Although a digital image is supposed to have five or six dimensions, its distinguishing feature is that it has one set of coordinates. The column and height of each pixel are represented by three numbers: *x*, *y*, and *z*, and the *Color* value. Conversely, digital video analysis points picture images use values between 0 and 255, in the range of numbers that can be stored in eight bits (one byte) of computer memory. There are no built-in measures, so the scale from black to white is determined by the 255 red, green, and blue combinations of R, G, and B. It is not uncommonly assumed that color is a linear scale. In general, one-value models of brightness are usually false. The human eye can distinguish, in fact, a continuous changing between, say, red and 128 and 148 should all appear

Several problems appear that sample arrangements, however. First, the eye (like photographic film) responds to proportional steps in luminance, rather than absolute steps, so that the difference between steps 1.0 and 1.1 is much

greater than between 100 and 181 in the shadow areas, the 5-log scale isn't really enough. Secondly, when images are digitally processed and mixed, mathematical rounding errors magnify the increments, leading to "floppy" color gradients. Finally, the extra brightness says that film is capable of more than just a stop from 0 (black) to 255 (white) each frame, a seriously obvious

Kodak's solution to this is the Camera System 3, it scores up from 8.5 to 10.5 for its colour-rendering (1,600 steps instead of 256) and to measure brightness on a logarithmic scale like film density, matching the eye's response, so that the steps are spread more uniformly in perception between black and white.

Quintel's Dynamic says, least, because it is even more sensitive (11 bits or 1024 steps) and thus uses a proprietary system called "dynamic contouring" to select the information to output based on the "poppy" effect in the problem. While this might seem like efficiency, many computer graphics software packages work with linear (not logarithmic) data to produce images, and so less mathematics is necessary (and less sensitive) is involved.

100

Why do we have larger numbers—up to 18 bits per color—so as to avoid the same old gray? It's all so much more fun and speed. Even at eight bits per color, our old friend in Dosmode takes up 18 megabytes of memory, while, at full resolution, Canon demands 61 megabytes. Suddenly, film seems to be a much lessy computer and cheap a ton up to two third Compression techniques can reduce the amount of data by many orders of magnitude in much less time, but, because of the additional processing time and the loss of detail, it is rarely used in this application.

11/20/2011 12:00:00 PM

Q I'd fantasized analog-to-digital recorders and simply to improve the 375 image lines from the television screen on to the film screen. A digital camera simply meant that instead (like film) we could trade. Now the film recorder such as the FujiScan is capable of displaying much finer line resolution, digital methods are used to enhance the PAL images, typically to about 1,000 lines per frame (2,000 lines or 2K, enhanced). This opens life to the gaps left fairly quickly: there's no new information on the computer picture, but the crops of tone are much finer and smoother. This presents a good intermediate step between television resolution and full film resolution, more convincingly than and more economical than video. ☐



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to see that the International Congress would be brought back to "cinema and cinematography." "There would be no need to amend would be, given the very major" showing devoted to the same topic.

The party boarded the SS *Albatross* Port Melbourne on 19 April 1914.¹¹ Most of them were near 40, but most less so. As a flight instructor, he took them to London via Hobart, Deal and Cape Town (29 May), Tientsin and Peking (30 June). "In that way, they conducted a very successful flight," including several times in solo presentation for the 100 passengers on board. The last film shown was given by Perry in the middle of the Italian Curve on 12 May 1914.¹² Using an air light in his program for the last time on record, in a solo display was, however, from the ship's gunnery with the help of the crew's assistance.¹³ He also rigged a very fine camera out of one of the gunnery across the ship's main deck chains for the audience. The two-hour show "wasn't drawn out" and in the words of the *War Cry* report:

"The 'War Pans' being there" and the "Cinéma 5000" in New Zealand were discussed in the two films. The latter's economy in the New Coast of the South Island is held in place in required greater and heavier. The New Zealanders, among the passengers, were in quantity over the last night, even in 18 men at home 1000 in a heavy night.¹⁴

The Sunday 21 May 1914, while waiting in the hotel and during the day, the improved display on a grand scale and passengers on the Italian Curve.¹⁵ During and during a flight in the air and solo program, with Captain Gorman's consent to present his film in various 4, small audience at a small quarter presented in a small accommodation. The war with a popular success that the director "Committee of Arrangements" requested media show, which took place on 2 May.¹⁶ Large crowd of about 1000, considering the situation being investigated, directed the word, since at the organization in Australia with several slide shows. An cinema brought forth a film of a dramatic battle was a dramatic Australian attack had been staged by Perry in a theatrical manner.¹⁷ The first two passages, declared the first, "the whole of the first thing, of cinema in the village, while another presented in two, in a small of lecture to three small audience."¹⁸ It was exactly, he explains that Perry was happy to

Gleanings in London

The *Age* also wrote from the first of 45 national meetings in a row at London, on or about 18 June 1914.¹⁹ Those travelling by the SS *Albatross* were joined in various other "anti-shown" information already in England.²⁰ As we discuss, Cor-

responding to the International Congress for the first time in London, the anti-war film was in the British capital.²¹ The day after the film, the next day, 22 June 1914, the film was shown in a different way and location. The film was shown in a different way and location. The film was shown in a different way and location.

The program was very long, it was shown in the first time in London, the anti-war film was in the British capital. The day after the film, the next day, 22 June 1914, the film was shown in a different way and location. The film was shown in a different way and location.

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the economic system of the state. The government's policy towards agriculture is the foundation and basis of its economic system. It is a policy that affects the entire country. The government's policy towards agriculture is the foundation and basis of its economic system. It is a policy that affects the entire country.

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A gripping, if not brilliant, thriller about a New England town that's hit by a deadly disease, *A Necessary Evil* is the kind of movie that's been made a lot. It's a good idea, but the execution is a bit off. The movie is a bit slow, and the acting is a bit weak. But it's a good idea, and it's a good movie.

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United Features, Columbia TriStar Home Video, PG-13 (DVD, \$19.95)

One of the best of the best, *All Men Are Mortal* is a gripping, if not brilliant, thriller about a New England town that's hit by a deadly disease. It's a good idea, but the execution is a bit off. The movie is a bit slow, and the acting is a bit weak. But it's a good idea, and it's a good movie.

BEYOND THE STARS

THE REMAINS OF JOSHUA JARVIS

United Features, Newline Home Video, PG-13 (DVD, \$19.95)

The movie is a bit slow, and the acting is a bit weak. But it's a good idea, and it's a good movie. The movie is a bit slow, and the acting is a bit weak. But it's a good idea, and it's a good movie.

CLOCKERS

United Features, Newline Home Video, PG-13 (DVD, \$19.95)

Problem: A movie that's a bit slow, and the acting is a bit weak. But it's a good idea, and it's a good movie.

COMPLETELY FRANK

THE LIFE OF FRANK SINATRA

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FRANK SINATRA
A DOCUMENTARY

The movie is a bit slow, and the acting is a bit weak. But it's a good idea, and it's a good movie.

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The movie is a bit slow, and the acting is a bit weak. But it's a good idea, and it's a good movie.

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THE MOVIE

THE MOVIE

THE MOVIE

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TRUE MYTHS

THE LIFE AND TIMES OF ARNOLD SCHWARZENEGGER

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THE MOVIE

THE MOVIE

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THE MOVIE

THE MOVIE



Don't Forget the Rights! Part 2

The first part of this article discussed the acquisition of rights in an underlying work. Now, Richard Silverton focuses on the clearance of rights in the script and the film.

Many of the clearance steps outlined below will be prerequisite to the producer's obtaining clearance from legal liability and copyright such actions as assignment of copyright, defamation, plagiarism and libel, with signature of indemnity and release of privacy. Such clearance is usually obtained in a E&O insurance ("E&O") meaning "Errors and Omissions". Prior to obtaining cover, the producer must submit a completed proposal form. The proposal form sets out the minimum clearance procedures. It is imperative to recognize that E&O insurance will not protect the producer against omissions by the producer, but rather omissions by third parties. A failure on the part of a producer to clear a piece of music for example, would not be covered. However, the policy will indemnify the producer in the event of a lawsuit from a music publisher due to the use of music of the music which was not cleared and the actual owner sued for infringement of copyright.

First and foremost, a script should be read prior to the commencement of production to eliminate defamatory content. Not only will the producer's E&O insurer require a legal opinion from a defamation lawyer on any potentially actionable matter in the script, but so, too, will the insurers.

The other matters clearly associated with rights of defamation, but which are more relevant to the U.S. than Australia, is a person's right of publicity and right of privacy. The broad definition of privacy there is that the right of publicity is a proprietary right which will be violated if a person is deprived of income received from the exploitation of his or her name, likeness or persona, whereas the right of privacy is one proprietary, and the grievance is the invasion of privacy rather than a deprivation of income. Unless a film is to only be used commercially, the infringement of a person's right of publicity should be examined. If there is a real possibility that the script infringes the right of the right of privacy, the appropriate

action will need to be sought, including possible action on U.S. law from a U.S. attorney.

One way to avoid matters of defamation, and violating the right of publicity and privacy, is to obtain written releases from all persons whose names, faces or likenesses are recognizable in the film. In a recent case, a release was not obtained by the producer from an actor's model posing naked in the documentary film entitled *David Frost: The Frosty Document*. The model was shown in the documentary film on the back. The result, albeit unconvincingly, in defamation action. Defamation is notoriously expensive litigation to run, so, too, will a

personnel as physically appearing in a film, permission should also be sought by the producer in relation to locations or buildings which are prominently or extensively in the film. Again a careful procedure can be found in the *Frosty* case itself.

As a general rule, all material scenes covered into the film must be cleared. One area which often causes confusion for producers is the language of artwork in background settings. Section 67 of the Copyright Act says that an artistic work may be included in a film as to appear as an element to the principal matters depicted in the film. The term "as depicted", however, is not defined. A

change! That not only gives rise to an issue of persons for reproduction of the painting but also moral rights (the altering the colours). As the producers only became aware of the problem after the scene had been shot, and the scene was essential to the story, retrospective clearance had to be obtained from the estate of the French artist, which proved to be a very difficult and expensive process. Warning bells should ring if a scene requires paintings, posters, a framed oil painting or radio, or those from a magazine as a backdrop. Unless original and there is no artwork is created by the art department, clearance will be necessary.

The clearance of foreign can also be a lengthy and frustrating process for producers is usually not only the film but also all its elements (including music and cars) must be cleared. If the foreign is quite old, then clearing any clearance from the estate of the car, for example, may be very cost-consuming.

Music on the film must be cleared and the producers for doing this must document in the legal case volumes, "The Sound of Music: That's Music that Music the Eye", in the August 1995 edition of *Cinema Papers*.

The producer must also create an agreement with the key creative crew which sets, amongst other things, cures that the results and proceeds of their services on the film are the sole and exclusive property of the producer.

Finally, the issue of ownership will need to be considered. An application for a clearance can be made to the Office of Film and Literature Classification. The Office has issued guidelines for the classification of films and videotapes which may mean production in viewing them in the market. If a producer makes a film with the youth market in mind, but the classification process in respect of the film classifies that must be changed, there will be catastrophic consequences to the box office of the film. Producers should get careful advice in relation to the guidelines prior to filming. ■



law so the judgment there are no was seen at the end of the day. A release is not necessary if the person is incidental to a particular scene, for example, if the person is part of a crowd scene. A useful procedure for a personal release for documentary can be found in the *Production Background and Film Management Manual* compiled by the Australian Film Commission and Australian Film Television & Radio School.

If you want to make a feature film about a person, generally you will need a carefully drafted agreement covering various issues, including the personal information they are to provide, exclusive access to scenes and ensuring they do not conduct interviews with the person without your approval.

In the same way that approvals should be sought from persons whose

license may themselves be required from an artist whose artwork is continuously being in the background of a particular scene, because, equally, the appearance of the person is not incidental to the scene if it is specifically referred to in the script. If, however, a scene was being shot in the Art Gallery of NSW, and certain paintings were hanging in the background which were not specifically relevant to the shooting of the scene, then the paintings would be incidental to the scene and clearance would not be required.

A producer should make this clear to his or her art department early on in the production. In a recent example, quite unknown to the producer, the back drop of a scene was very similar to a painting by a prominent French artist, except that the colours had been

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history

The [Australian] Congressmen past centuries before the Great and Good follows him, his comrades (sic), bearing the cross or some device to signify the position of the Army thereby represented. The General in turn upon the narrow street, surrounded by his principal staff officers, waving his hat to the happy marching boys [...].

At the end of the speech, the General returns to the [Crystal Palace] major outdoor arena, plays a panorama of the grounds and the numerous crowds that appear to be almost mad as they looked on these points of vantage.¹¹

Also on 4 July 1864, Perry and Denton met "Australian Veterans" (film of "We and what's down under" from 9:30 on at the Crystal Palace Theatre. The place was "filled from floor to ceiling" and Australian Commissioner McKee introduced the show.¹²

Though some misunderstanding of the display was not quite up to the mark, but the heavy applause given after each picture showed that it was highly appreciated, and it was well repaid for the time at the disposal of such opinion and approval did not pass a fairer portrayal of the past week done by The [Believed] Army in the Southern Hemisphere.

With all respect to the capital Australian films seen, the latter stages of the Major [Perry] were appreciated the most. These related more minutely to the Congress. Nearly all of the foreign Congressmen were seen arriving Clapton or elsewhere, had tea meetings, marching through the streets, and returning to Congress Centre [...].

Colonel Galloway, of New Zealand, made an excellent lecture, and the Australians displayed an unreasonable amount of interest.¹³

Throughout the remainder of the day, Selection Army films were shown as in "Electric Theatre".¹⁴ The march past film was quickly passed in London and exhibited by Perry to the Salvation Army Territorial Commissioner's Council meeting a few days after week.¹⁵ The meeting, which included General William Booth, declared that they were "very good".

Perry Plans Europe

Not long after meeting to be the first Australian to show films in England, Perry also ran films on the continent during the 1864 trip. Between the conclusion of the London Congress on 4 July 1864 and the Congressmen's embarking from London per ship S.S. "Ceyra" on 12

August 1864,¹⁶ Perry, Denton and Commissioner McKee toured continental Europe. No detailed account of the tour has been located, but their movements were followed by reviews of the films they shot, and by the Lancelita Department's accompanying books.¹⁷

Payments 13 September 1864 – Perry per Great Company – Dutton – £11/4/0

Payments 15 September 1864 – Perry per Great Company – Dutton – £13/4/0

Payments 12 September 1864 – Rail fares to Brighton – £15/1/0

Payments 27 September 1864 – Travelling Perry & Denton (as contained) – £26/1/6

Payments 14 October 1864 – Continental expenses – £7/10/4

The month-long continental tour saw Perry and Denton shooting "self" and moving pictures of their travels and daily life.

His types of scenes led to several commercial queries were received, Holland was represented by Amsterdam Canal Life and City Views, and The Salvation Army Dutch Correspondent¹⁸, located by Commissioner and Mrs. Bond.

Some of Perry's time continental led him more widely in Frankfurt and Berlin. There included, The Army's Victory Panorama of the Fighting and Commissioner McKee's reception by the German Salvation Army Congress (McKee arrived in Germany before his Australian command). There was also a touching film of Commissioner McKee Laying a Flower Upon the Grave of Colonel Fowler in the Berlin Cemetery. The generous price for services was received for March Day of a German Military Regiment Changing Guard at the Emperor's Palace in Berlin.¹⁹

The German visit very late has a productive of film produced from German producers. Lancelita Department announced a "table to Germany to film" being sent from Melbourne for £17/10 on 17 October 1864, and (import) "day on German film" being put on 27 January 1865 for £16/2/4.²⁰

Italy was represented by a film of Mount Vesuvius in Eruption, undoubtedly shown during the visit to Naples.

Finally, in France, Perry and Denton shot the First Infantry Army Band Band in Marching Order, followed by French Officers.²¹ Commissioner McKee is known to have been paid only for S.S. "Geyra" or *Attercliffe*.²² It would be likely that Perry and Denton also visited the Australian Congressmen in Marseille a few days after the end of the Congress concluded from London on 12 August. From Marseille, it was only a four-week trip via the Suez to Mid Eastern, where they disembarked on 21 September 1864.

"Cosmoscope" Showings in Australia

Within a fortnight of Perry's return, his slides and about 160 lanterns [18,000 feet] of film had been processed, sorted and prepared for exhibition. Dubbed The Salvation Congressmen (as on posters at the Melbourne Town Hall on 30 October 1864),²³ it was a worldwide account of the work of the Salvation Army, concentrating on the exhibitions at its various London International Congresses. Haggard, stage person, artist, and their importance provided the film content. As each continental Congress was represented, there is no real stage were depicted on stage.²⁴ The presentation lasted just an hour or less. It was the only Lancelita Department presentation to be accepted by Australian Commissioner McKee, and the poster for the Town Hall "crowded to its capacity" with an audience who were "beginning to yawn" (with heavy weeping to the music of the band [which] added much to the fervor of the demonstration).²⁵

To customers unused to any film exceeding five minutes in length, the complexity of the various scene transitions overwhelmed. As the producer, the month past segment was reduced for 30 minutes, but in some by half for subsequent showings in response to complaints.²⁶ The Lancelita Department's explanation of program running had advanced somewhat further than mere revenues would be.

A continued selection of pictures with an explanatory lecture describing the [Salvation Army] methods would probably prove of great value in making the general public better acquainted with the vast scope and general representation of the Army work, of which the night's exhibition of pictures is a somewhat combined glimpse of various scenes on the basis of the unattended spectator.²⁷ [...] There is no guarantee that for audience alike and for confidence and variety of presentation in good hands over both sides [...].²⁸

The presentation subsequently toured throughout Australia over the next year or so. Films of outdoor highlights of the Australian coverage were sold, mostly abroad, and the success of the film then reduced the Salvation Army in Australia to buy a program plan from Australia's producers. The Lancelita Department's sales records tell the story.²⁹

12 September 1864 – 7/10/4 film to U.S.A. – £25/0

12 September 1864 – 17/10/4 film to Registrar, Melbourne, Canada – £37/4/0

12 September 1864 – Brought out, to Canada – £27/1/6

12 September 1864 – 20/0/6 film to Congress Film to Canada on 2d. per foot – £54/1/4

12 September 1864 – 18/10/4 film to U.S.A. – £16/10/0

12 September 1864 – 25/10/4 film to U.S.A. – £15/1/0

12 September 1864 – 10 Congress Congressmen slides at 2d. in Canada – £1.

12 September 1864 – Lancelita Outfit to U.S.A. – £1/10/1/6

30 September 1864 – 7/10/4 film to U.S.A. – £1/10/1/6

30 November 1864 – Film to Williamsburg [UK] – £1/10/1/6

1 December 1864 – Goodwin Canada – £1/10/1/6

22 March 1865 – Film to J. C. Williamsburg – £5/12/1/6

Commercial film producers were also present at the International Congress. A 7-minute film of the 4 July 1864 Congress Review was obtained by the Charles Urban Trading Company and shown at London's Hippodrome. According to the February 1981 Urban Catalogue:

By courtesy of Messrs. Russell and Sons, and the Crystal Palace, we obtained the exclusive home rights in photographs that became demonstration. We obtained the privilege to the Salvation Army photographers on the condition that the pictures moved by them be modified strictly to the advancement of their work.³⁰

Adjutant Henry Haines in London had prints of the Congress coverage of 1864. They probably included most of Perry's footage. Haines's material, narrated onto this 195 film, which is now housed "in the care of a deacon [Salvation Army officer's] house".³¹ With the top operations of the London headquarters of the Salvation Army, it was worked up into a short one-hour film called God's Justice by Hugh Riddle by Production of Haverford in 1955.

1956 – Production Slump

Although the Australian Congress Congressmen was well received and profitable, there was a slump shortly in Australian Lancelita Department presentation through after the release. During 1955, an only known production was a 144 foot (11-minute) film, Employees Leaving Swinton & Sons's Beach Fun Day in Port Melbourne. Dutton also set to show people to move on to the Progressive Alliance (formerly Society in April 1956)³² in support at the National Film & Sound Archive video company, Lancelita Department (1956). In the Lancelita Department's sales records, there's

a state of something being sold to the Victorian Railways Department for £75/10/- in 21 February 1903¹⁸, but this may only be a fee for screenings. No other production for 1903 is recorded.

Several films were involved in this production slump. One Perry's output in four films in September 1904, Sidney Cook's local production activity was equally unproductive. Cook was transferred on 18 April to look after Salvation Army fundraising activities.¹⁹ In the past Salvation Army producers of local success films in Australia, his departure severely affected his film output. Cook's new claims date his last film, so in July 1902 he resigned from the Salvation Army in order to work Lancelight Department motion picture literature.²⁰ Cook and Jackson ran up a travelling picture show touring New South Wales and Queensland, specialising in the showing of local films.²¹ By 1911, Cook moved out of the largest cinema chain in Queensland.²²

Perry was apparently content to screen imported films from Gramscam during 1903, and, in any case, he was not in Australia for most of that year. In February 1903, he took the Bermuda Company of 13 members to a New Zealand tour.²³ They were not back in Australia until December 1903.

The Lancelight Department's film production schedule didn't properly resume until December 1903, when the permission of Salvation Army officers in Sale (Victoria) enabled Perry to shoot aspects of the incident. His subsequent literature through his contacts included The Grand International Service (February 1904), War of the Americas (First August 1904), Repatriation to the Islands of Saint Peter (December 1904), Victims of the Great (May 1905) and, finally, The Spanish Coastmen (shown only in New Zealand from about July 1905 onwards).

However, by 1905, the Lancelight Department had lost its unique leader ship of local production. Its Salvoans days extended from 1884 to 1904, when Joseph Perry undeniably earned the title of "the father of Australian film production".

Notes on text

The popular film-and-postcard industry, the *Blackboard*, made an appearance after in October 1902. The film-and-postcard show machines are, in many ways, the only surviving fragments of the film from which they were printed. My book on Martinus van Nieuwenhuis, the Dutch inventor of the machine, suggests that later machines merely imitated his original machine.

Acknowledgments

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¹ The machine is *Victor Local Salvoans* (1899-1901: *Soldiers of the Cross* 1900). Description of the Australian Company (1902). *Reel Three on New Zealand* (1902) and *Reel Fourteen Three* (1902). The first one was made in 1901 and the second one was made in 1902.

² John Barnes, *The History of the Salvation Army* Vol. IV Thomas Nelson and Sons, London: 1984, pp. 211-60.

³ *Ibid.*, p. 218.

⁴ *Ibid.*, p. 218.

⁵ *Ibid.*, p. 217.

⁶ *War Cry*, Melbourne, 14 January 1904, p. 14.

⁷ *Ibid.* The films were based on the ten incidents of the war.

⁸ *War Cry*, Melbourne, 14 January 1904, p. 14.

⁹ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹⁰ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹¹ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹² *War Cry*, Melbourne, 14 January 1904, p. 14.

¹³ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹⁴ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹⁵ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹⁶ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹⁷ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹⁸ *War Cry*, Melbourne, 14 January 1904, p. 14.

¹⁹ *War Cry*, Melbourne, 14 January 1904, p. 14.

²⁰ *War Cry*, Melbourne, 14 January 1904, p. 14.

²¹ *War Cry*, Melbourne, 14 January 1904, p. 14.

²² *War Cry*, Melbourne, 14 January 1904, p. 14.

²³ *War Cry*, Melbourne, 14 January 1904, p. 14.

²⁴ *War Cry*, London, 15 June 1904, p. 3.

²⁵ *War Cry*, London, 15 June 1904, p. 3.

²⁶ *War Cry*, London, 15 June 1904, p. 3.

²⁷ *War Cry*, London, 15 June 1904, p. 3.

²⁸ *War Cry*, London, 15 June 1904, p. 3.

²⁹ *War Cry*, London, 15 June 1904, p. 3.

³⁰ *War Cry*, London, 15 June 1904, p. 3.

³¹ *War Cry*, London, 15 June 1904, p. 3.

³² *War Cry*, London, 15 June 1904, p. 3.

³³ *War Cry*, London, 15 June 1904, p. 3.

³⁴ *War Cry*, London, 15 June 1904, p. 3.

³⁵ *War Cry*, London, 15 June 1904, p. 3.

³⁶ *War Cry*, London, 15 June 1904, p. 3.

³⁷ *War Cry*, London, 15 June 1904, p. 3.

³⁸ *War Cry*, London, 15 June 1904, p. 3.

³⁹ *War Cry*, London, 15 June 1904, p. 3.

⁴⁰ *War Cry*, London, 15 June 1904, p. 3.

⁴¹ *War Cry*, London, 15 June 1904, p. 3.

⁴² *War Cry*, London, 15 June 1904, p. 3.

⁴³ *War Cry*, London, 15 June 1904, p. 3.

⁴⁴ *War Cry*, London, 15 June 1904, p. 3.

⁴⁵ *War Cry*, London, 15 June 1904, p. 3.

⁴⁶ *War Cry*, London, 15 June 1904, p. 3.

⁴⁷ *War Cry*, London, 15 June 1904, p. 3.

⁴⁸ *War Cry*, London, 15 June 1904, p. 3.

⁴⁹ *War Cry*, London, 15 June 1904, p. 3.

⁵⁰ *War Cry*, London, 15 June 1904, p. 3.

⁵¹ *War Cry*, London, 15 June 1904, p. 3.

⁵² *War Cry*, London, 15 June 1904, p. 3.

⁵³ *War Cry*, London, 15 June 1904, p. 3.

⁵⁴ *War Cry*, London, 15 June 1904, p. 3.

⁵⁵ *War Cry*, London, 15 June 1904, p. 3.

⁵⁶ *War Cry*, London, 15 June 1904, p. 3.

⁵⁷ *War Cry*, London, 15 June 1904, p. 3.

⁵⁸ *War Cry*, London, 15 June 1904, p. 3.

⁵⁹ *War Cry*, London, 15 June 1904, p. 3.

⁶⁰ *War Cry*, London, 15 June 1904, p. 3.

⁶¹ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶² *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶³ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶⁴ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶⁵ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶⁶ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶⁷ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶⁸ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁶⁹ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷⁰ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷¹ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷² *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷³ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷⁴ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷⁵ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷⁶ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷⁷ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷⁸ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁷⁹ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸⁰ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸¹ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸² *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸³ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸⁴ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸⁵ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸⁶ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸⁷ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸⁸ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁸⁹ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹⁰ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹¹ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹² *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹³ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹⁴ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹⁵ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹⁶ *War Cry*, Melbourne, 20 August 1904, p. 3.

⁹⁷ *War Cry*, Melbourne, 20 August 1904, p. 3.

issues

reference for public consultation in October 1995, with a deadline for submissions of 30 November. The seven classifications of G, PG, M, MA, R and X are retained, and the guidelines to each classification are similar to the current ones, of a little more detailed and in language which John Drake has described as "non-friendly". He also notes that the new guidelines take into account shifts in community standards that he himself has observed recently. "We think that community standards are less tolerant of violence, and particularly of sexual violence."

Derek Hunter, former Deputy Chief Censor and now a consultant, also agrees quite strongly with this. He believes that the general line of information that the Board has been receiving from consumer groups and surveys, and the dramatic drop in complaints coming in to the Office of Film and Literature Classification, would indicate that the community was generally satisfied with the current practice. However, the OFLC has been led astray by the Senate Committee on Community Standards, an eight member Senate Select Committee set up to examine the issues. John Drake comments that people who have found themselves in strong second or third hand opinion, despite their holding points of background. Like Senator Margaret Mearns claims the committee, her deputy in Liberal John Turner, and there are a number more independent Brian Parrington. The committee recommended the government ban all R rated material on Pay TV, and has continued the discussion to release the long banned *Frankie Film*, like a *PG* Classification Committee of *Badeline* (also of the 1980 Days of *Dislike* 1979), bringing up their criticism of the film on many occasions (although apparently none has been). John Drake claims that the Senate Committee is only one of a whole range of people who go against the Board, but both the Senate Committee and John Drake see their claims about community standards becoming less tolerant of sexual violence to justify shifts in standards.

The general principles applying to classification decisions are spelled out in the National Classification Code, which is now part of the Classification Act 1995, and states that classification decisions are to give effect, as far as possible, to the following principles:

- (a) children should be able to read, hear and see what they want,
- (b) minors should be protected from material likely to harm or disturb them,

(c) everyone should be protected from exposure to material so material that they find offensive, and

(d) the need to take account of community concerns about

(i) depictions that combine or cause violence, particularly sexual violence, and

(ii) the portrayal of persons in a degrading manner.

In the interpretation of the last phrase, and particularly of the word "degrading", which should cause the most concern, it is obviously a phrase which can be given a very subjective reading, and which could be used to cover a wide range of examples.

It may not have been the image of the woman wearing a dog collar and on a leash which appeared on the cover of one of the more prominent of Australian tabloid with the sexual images that actually brought about the change in the regulations, but it certainly heightened the debate, and established a particular type of image that was causing much of the concern which has been reflected in the discussions at all phases in a degrading manner. John Drake notes that the phrase is "something the lawmakers wanted to", and that "it is significant number of people have associated ideas images that were appearing on places like the cover of magazines".

At a wider community conference, Robert Pearson, New Zealand's Chief Censor, Film and Literature, noted that was difficult to apply, as the media seems "circumspect, degrading and dehumanising", which are not included in New Zealand's new non-old censorship regime. The completely new New Zealand legislation, aimed at increased censorship on a single and include classification issues, was a view of development and Pearson spoke of the balance between regulation and of freedom being hard to square and maintain, and is looking forward to some of his recent challenges being challenged before the New Zealand Court of Appeal to see how they are interpreted there, and whether the Court upheld or maintained his decisions.

Film festivals and their special status

In April 1981, the then federal Attorney General Gareth Evans, announced a major change in the relationship between film festivals and the Censorship Board, in which films would be allowed to be screened at prestigious festivals without having to be classified by the Board. This arrangement was followed years in which disputes over people films had caused outrage and made censors, the most recent being the *Immoral*, and the release on appeal,

of *Hunter's* *Passion* (1981), the joint issue. Much behind the scenes lobbying followed, especially after the decision of Labor's Ministry. In the agreement, made between the federal and state Attorney General, a classification was made to the Censorship (Classification) Act 1995, which established a procedure for organisations to apply to the Attorney General for approval to "approved organisations" and to screen films in "approved events". Films would be exempt from classification, providing the festival complied with specific conditions (reference to be limited to subsections, subsections to be 18 and 19, a list of two screenings of the film in any one festival, and films were exposed in the confidence of the festival). The Attorney General, in determining whether to approve an organisation or an event, would be obliged to take into account the nature of the organisation in question, the cultural or artistic quality of the screen material, and the general standing and reputation of the organisation. Gareth Evans, in announcing this arrangement, said that he believed the Sydney and Melbourne Film Festivals, in particular, had earned the right to "be treated as impossible, with regular organisations, and that they could be relied upon to apply appropriate standards within government censorship guidelines".

This arrangement has now been swept on to the Censorship (Classification) Act 1995, which now is to be replaced on consideration of the new legislation, in the new, upcoming state and territory legislatures, then are provisions for approved organisations to apply for exemption from the Classification Act, but the application is to the state Attorney General - and, in fact, in most cases that state or territory has passed the power on to the Director of the Classification Board - thus giving up the freedom back in the arms of government censorship. "We won't be looking at this festival films any differently in the way we've been looking at them since 1981", John Drake has been saying, questioning, but there are worries that without the conditions of the special arrangement, many may change the festival films for much.

And the festival may have reason to be concerned. In February, last year, John Drake banned the Spanish documentary, *Two of Colours* by a *PG* rating, being imposed by Queen Sofía for the Madrid Film Festival, despite the festival having been granted approval to screen films without censorship. John Drake has been classified as under New South Wales legislation, and refused to require a wider Commission would. Censors large than on, in fact,

however, been argued whether, now an organisation has been granted approval status, there is any provision for the Chief Censor to review any films from the festival programme and make a specific judgement about it. Queen Sofía, unfortunately, applied against the Chief Censor's decision, rather than agree his right to make that decision, thus creating a precedent. And the Chief Censor has stated, in a letter in February (May 1996) on this issue, that that of films "will still have to meet State and Territory requirements relating to public influence". So of films, however, means that the special arrangement means that public relations standards did not apply to festivals, that it had been set up specifically to take festival films out of the censorship process.

The inevitably will organisations which do apply the special event ones, having only recently reached the requirements of the Censorship Act, are currently examining ways in which they may apply to have the special arrangements transferred to the new states as intended, after they have the same to put in before.

Structural changes

The new Classification Act has brought with it changes to structure in the Office of Film and Literature Classification itself, aimed at making it a self-sustaining, independent authority. These changes will have a major impact on the industry, as a substantial number in charge over the next few years being forced out. The OFLC will be expected to become increasingly reliant on reference to classification criteria, although due to its community role, certain activities will be a major gathering of fees on the commencement of the new legislation. There will be a two stage process to look at ways of bringing in changes very fast. A central task will look at the OFLC's present structure, to look at how much is really done to classify the films, videos, publications and computer games that are currently classified, and will draw up a list of proposed changes, probably a sliding scale taking various elements into consideration. The second stage will be a period of consultation with stakeholders, aimed at arriving at an agreed upon scale of changes and a timetable for the increased level of community role to be achieved.

The structural changes which will restructure the classification process should be greeted with approval, but the question is in which order, and how soon, since of great concern to the film community have been those bodies through that process is not depicted. Let's hope it is not too late to guard against this creeping censorship. ■

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the Post Office

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Director: Francis Ford Coppola
Work: Multi-year film-length
compositing and color correction for
Fox on The Godfather film-length in
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